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Kontraste Festival Krems

From October 3 to 11, Krems was the venue of the “Seltsame Musik” (Strange Music) festival, and Karl took the time to spend the last weekend in the beautiful autumnal “gate to the Wachau”. A report from two days of acoustical art appreciation:



Day One – Akemi Takeya

With her installation “Red Point” performance artist Akemi Takeya follows the red thread through her life, presenting the stage piece as a contemporary form of self-portrait. The Japanese Akemi Takeya a.k.a. Dahlia Lana faces the confrontation with the Western world and processes this balancing act in a confusing yet impressive piece of art. In Krems the piece was performed with quite a number of travel companions: Tanja Tomic of strukt was responsible for the impressive visual presentation on the screen, and by means of their own band concept (i.e., combining Metal with electronics without going Crossover) Metalycée were able not only to accompany and reinforce the emotionality of

Akemi Takeya's dedicated performance – they even gave the whole thing a changeful kick. On the piano and reciting the accompanying voice, we heard Keiko Higuchi (also from Japan). She confirms my weakness for far-east minimalism: hammering a chord as a percussive element until one goes into trance – the right answer to European sleight-of-hand fetishism. As mentioned before, the performance was no light fare, the English was hard to understand and I honestly don't understand Japanese. But the points of contact which visuals and music offered for a European were inspiring, and on the emotional level the piece was easy to understand so that it eventually became a moot point whether one understood every word. The personal conflicts and questions which the artist addressed drew a clear picture: The portrait of a human existence drenched in red.